

Section XII: Miscellanea.

In memoriam Marianna Borisovna Korčagina (1951-2010).

Am 13. Mai 2010 verstarb nach einer schweren Krankheit die russische Deutschland-Historikerin und leitende Mitarbeiterin des Instituts für Allgemeine Geschichte der Russischen Akademie der Wissenschaften (RAN), Marianna B. Korčagina. 1951 in Orenburg geboren, besuchte sie die Moskauer Otto-Grotewohl-Schule (mit deutscher Sprachausrichtung), und studierte anschließend Geschichte an der Moskauer Lomonosov-Universität. 1981 promovierte Marianna Korčagina am Institut für Allgemeine Geschichte der RAN bei Prof. S. Salyčev zur „Linken Studentenbewegung in der BRD, Mitte der 1960er – Anfang der 1970er Jahre“. Seitdem publizierte sie zahlreiche Monographien, Sammelbände und Artikel zu sozialen Bewegungen in Deutschland und Westeuropa. Die letzten zwei Jahrzehnte war Marianna Korčagina stellvertretende Leiterin des Rats des Zentrums für historische Deutschlandstudien am Institut für Allgemeine Geschichte (Leiter: Prof. Dr. Jakov Drabkin), von 2004-2007 leitete sie dessen „Abteilung Soziale Bewegungen“. Auch in der historischen Kommunismusforschung hinterläßt sie wichtige Veröffentlichungen. Die von ihr mitherausgegebene Dokumentenedition „Die Komintern gegen den Faschismus“ (Komintern protiv fašizma, Moskva 1999) gehört zu den Standard-Editionen zum Kommunismus der Zwischenkriegszeit. Ebenfalls war sie an den Recherchearbeiten für die Generaledition zu Deutschland und der Komintern (siehe S. 52 dieser Ausgabe) beteiligt.

In memoriam Ryszard Nazarewicz (1921-2008).

Der polnische Historiker Ryszard Nazarewicz ist, wie uns erst jetzt bekannt wurde, am 22. Dezember 2008 in Warschau verstorben – wenige Wochen nach Vollendung seines 87. Lebensjahres. Er hat nach der Emeritierung noch Jahrzehnte gearbeitet und bis ins hohe Alter seine Forschungsergebnisse und seinen Lebensinhalt gegen Angriffe polnischer Antikommunisten und Chauvinisten verteidigt.

Geboren am 11. Oktober 1921 in Lwów, hatte der junge polnische Jude gerade sein Abitur gemacht, als sein Land überfallen wurde. Nazarewicz schloß sich der Widerstandsbewegung an, wurde Kommunist und trat in die Volksgarde ein, die keine Hemmungen hatte, jüdische Kämpfer zu rekrutieren. Bis zur Befreiung kämpfte Ryszard Nazarewicz in den Reihen der Volksgarde, ab 1944 Volksarmee, als Partisan gegen die deutschen Okkupanten, vor allem im Westen Polens.

Nach Befreiung und Bürgerkrieg gab Nazarewicz, inzwischen Oberst, die militärische Karriere auf und begann Geschichte zu studieren. Kämpfte er vorher bewaffnet gegen den deutschen Faschismus, machte er nun diesen Teil der jüngsten polnischen Geschichte zu seinem Forschungsthema. Er promovierte bei Czesław Madajczyk über den Widerstandskampf der Polnischen Arbeiterpartei und der Volksgarde im Raum Częstochowa-Piotrków. Nach der Habilitation 1977 wurde er zum Professor für Geschichte der polnischen Arbeiterbewegung an der Akademie für Gesellschaftswissenschaften beim ZK der Polnischen Vereinigten Arbeiterpartei berufen, an der er bis zu deren Auflösung und seiner Berentung arbeitete.

Nazarewicz war ein sehr gründlicher und gewissenhafter Forscher, seine Arbeiten sind beachtlich und zuverlässig quellengestützt. Seine Gegenstände waren zum einen der Kampf polnischer Widerstandsbewegungen gegen die deutschen Okkupanten und zum anderen die Geschichte der Polnischen Arbeiterpartei und ihrer Volksgarde/Volksarmee. Sein wichtigstes wissenschaftliches Werk ist „Drogi do wyzwolenia“ (Wege zur Befreiung) von 1979, in dem er die politischen Konzeptionen der Parteien des Londoner Lagers für ein befreites Nachkriegspolen untersuchte. Das Buch hat die Anlage zu einem internationalen Standardwerk, wurde es jedoch nicht – die Jahre 1980/81 verhinderten eine breitere Rezeption. Das Buch ist bisher nicht ins Deutsche übersetzt, seine Ergebnisse sind weiterhin gültig, auch hat kein anderer Forscher sich je an die Sache gewagt. Nazarewicz veröffentlichte in den letzten Jahren Bücher zur inneren Entwicklung der Volksgarde/Volksarmee und zu den Beziehungen der Kommunistischen Internationale zur Kommunistischen Partei Polens bzw. zur Polnischen Arbeiterpartei. Er war Mitglied der gemeinsamen Kommission polnischer und sowjetischer Parteihistoriker, die Gorbatschow und Jaruzelski berufen hatten, um die „weißen Flecken“ in den Beziehungen beider Völker zu untersuchen. Die aufwendige Kommissionsarbeit scheiterte schließlich am beschränkten Zugang zu den Quellen sowjetischer Archive. Eine Bibliographie seiner bis dahin erschienenen Schriften veröffentlichte das „Bulletin für Faschismus- und Weltkriegsforschung“ 2002 in Heft 18.

Nach seiner Emeritierung wirkte Nazarewicz viele Jahre in der Adam-Próchnik-Gesellschaft, die in Warschau linke Historiker vereinigt. Er übernahm leitende Funktionen in der Vereinigung der ehemaligen Kämpfer der Volksarmee und redigierte zeitweise deren Blatt. In Deutschland war er Mitglied der Berliner Gesellschaft für Faschismus- und Weltkriegsforschung, hielt auf deren Konferenzen Vorträge. In deutscher Sprache veröffentlichte Nazarewicz mehrere Aufsätze in „Beiträge zur Geschichte der Arbeiterbewegung“, im „Jahrbuch für Geschichte“, im „Jahrbuch für historische Kommunismusforschung“ (2003) und im „Bulletin zur Faschismus und Weltkriegsforschung“ (Nr. 7, 21) sowie in mehreren Sammelbänden, so in „Der Krieg vor dem Krieg“ (Hamburg 2001) über Polen am Vorabend des zweiten Weltkrieges.

Werner Röhr, Berlin

In memoriam Robert V. Daniels (1926-2010).

On March 28, 2010, US historian Robert V. (“Bill”) Daniels passed away in Burlington, VT. A Harvard graduate, Daniels taught at the University of Vermont for over 40 years until his retirement in 1988, and has served as president of the American Association for the Advancement of Slavic Studies. He wrote several memorable monographs on Russian and Soviet history; historians of Communism know his “The Conscience of the Revolution” (Cambridge, Mass. 1965) as one of the first and most crucial scholarly publications on Communist opposition in the Soviet Union before WW2. Condolences may be sent to his widow, Alice Daniels, 195 S. Prospect St., Burlington, VT 05401, USA.

In memoriam Richard Stites (1931-2010).

US historian Richard Stites passed away on March 7, 2010, in Helsinki, where he was finishing his new book on “Revolution and the Counter-Revolution in Post-Napoleonic Europe”. Having received his doctorate at Harvard in 1968, Stites taught at several US

universities, mostly at Georgetown. His bibliography features several crucial publications on the Russian women's liberation movement ("The Women's Liberation Movement in Russia", 1978), Russian and Soviet popular culture ("Russian Popular Culture: Entertainment and Society Since 1900", 1992, "Mass Culture in Soviet Russia", 1995), and the Russian Revolution ("Revolutionary Dreams. Utopian Vision and Experimental Life in the Russian Revolution", 1991).

A memorial site on Richard Stites is located at <http://hrs3.net/stites/>. A detailed obituary may be consulted at <http://www.nytimes.com/2010/03/13/books/13stites.html?src=me>.

Paul du Quenoy (The American University of Beirut), one of Stites' last PhD students, is compiling a memorial publication. Anyone is invited to send statements, including at least the details of how you first met Richard Stites and your favorite memory of him, to paul_du_quenoy@hotmail.com.

Clara Zetkin's Reception and Influence in British Politics (1886-1933) – Call for Help.

Dear Friends,

I'm researching Clara Zetkin's reception and influence in British politics (1886-1933), and would be pleased to learn of any references to her (positive or negative) in any biographies, memoirs, diaries, correspondence, etc., of British figures.

She was involved with the Second and Third Internationals, and founded the International Socialist Women's Movement; she communicated with the SDF, the BSP, the Women's Labour League and the ILP, and was in contact with Eleanor Marx-Aveling, Dora Montefiore, Margaret MacDonald, Fenner Brockway, J. T. Murphy, Margaret Bondfield, Marion Phillips and Mary Longman. I'd be interested in references to Zetkin's contact with these people and groups - but also any additional contacts with Britons (or emigres living in Britain, such as Friedrich Engels, Karl Kautsky, Eduard Bernstein, etc.).

Anything – no matter how minor – would be a great help. Email me on H_G_W@hotmail.com with your leads.

Dr. John S. Partington
(Reading, UK)

Workers' and Soldiers' Club "3rd International" in Moscow 1917 – Call for Help.

While working my way through *Pravda* of 1917 for my dissertation on internationalism in Soviet Russia (see pp. 17-24 in this issue), I found mentions of a "Soc[ialist] Workers' and Soldiers' Club '3rd International'" (Russian: *Soc. rab. i sold. klub 'III-j internacional'*), which functioned as an organizer of a protest meeting against the trial of Friedrich Adler (see *Pravda*, 17.(4.)6.1917). A further mention of the club appears in October 1917, shortly before the Revolution: a new location of the club is announced, and members are called to visit because "without your attention the club will have no importance whatsoever" (*Rabochii put'*, 23.(10.)10.1917, see illustration). It appears that the club is run by the RSDRP(b), yet no mention of it is to be found in literature concerning the party's club-founding efforts in 1917 (e.g. cf. Gabriele Gorzka: *Arbeiterkultur in der Sowjetunion. Industriearbeiter-Klubs 1917-1929*, Berlin 1990, p. 81ff.). The papers of the Austrian communist Johann Kopenig, who

ВНИМАНИЮ Т.Т. ЧЛЕНОВ КЛУБА III ИНТЕРНАЦИОНАЛЬ!

После продолжительного перерыва (за не-
имением помещения) наш клуб начинает
снова функционировать.

Товарищи, без вашего внимания клуб не
будет иметь никакого значения. Убедительно
просим вас приходить и своим посещением
вносить жизнь и энергию в нашу деятель-
ность.

Ляговка 56, кв. 11.

Дежурство происходит ежедневно от 7 час.
до 9 веч.

was a POW in Russia in 1917, mention the foundation of a „Klub III. Internationale” in October 1917 (cf. Hilde Koplenig: Johann Koplenig. Kriegsgefangenschaft und Revolution 1915 -1920. // *Zeitgeschichte* 5 (1977), p. 359ff.), yet it aimed solely at foreign POWs, while the club mentioned in *Pravda* obviously has a Russian-speaking target group. What I am mostly wondering about is whether this club was just one of many workers' clubs, yet one that happened to carry the popular call for a “3rd International”

(which had yet to be founded) in its name, or whether it had a special orientation towards internationalist action. Its role as an organiser of an internationalist solidarity meeting hints towards the second option.

In any way, I would be very happy to receive any hint (be it archival sources or literature), no matter how small, on the nature and function of this institution. If you can help, please contact me at gleb.albert@uni-bielefeld.de.

Gleb J. Albert, M.A.
(BGHS, Bielefeld University)

Where Have They Gone....? Searching for Helios Gómez' Lost Originals.

100 black and white Indian ink drawings of the artist Helios Gómez, displayed in a monographic exhibit in Moscow in 1933... afterwards lost!

In 1932, the Spanish artist Helios Gómez (1905-1956) is imprisoned once again, this time in Jaen in northern Andalusia. In March he has been arrested in Madrid, immediately after his public lecture on “bourgeois and proletarian art.” Gómez had long been a thorn in the side of the Spanish right-wingers, particularly as he just became engaged in the yet small, indeed legal, but still persecuted Communist Party of Spain (PCE), where he was active in party work and their newspaper “Mundo Obrero,” where one can also find several of his graphics.

Today, Helios Gómez is regarded as the most important political graphic artist of pre-Civil War Spain. A native of Seville, the 14-year-old Gómez begins his apprenticeship as a ceramics painter, takes some evening classes in drawing and painting and already during this time, he is getting in touch with modernist artistic movements via magazines and literary circles. Intrigued, he tries out several things, quickly establishes his own pictorial languages, referring to himself as an autodidact. From this early stage onwards, he is gathering euphoric reviews by critics for his first exhibits in Madrid and Barcelona. His artistic development then unfolds within the next years in the following cities: Paris (1927), Brussels (1927-1928), a several weeks stay in Moscow (1928), Berlin (1928-1930), Barcelona (starting in 1930), then Madrid only interrupted by short stays in Brussels. Helios Gómez refers to Berlin as the place which influenced him most. It is the city where he creates his artistically most significant works and where he is turning into a determined political graphic artist who depicts the

circumstances and the political important events in Spain at the time, with the goal to participate actively in the process of political change. Consequently, Berlin is also the place where the modernism he cherished was making place for a more comprehensible pictorial language understood by the people, giving room to more realistic tendencies of his work.



Background of these developments is his profound political biography. Gómez stems from Seville's working-class, which lived in great poverty, yet put high hopes into militant anarchism. Going abroad and living in several cities were also forced relocations. Refused resident permits, judicial persecutions due to participations in demonstrations, collaborative work for the left-wing press organs were some reasons for these relocations. According to his own account, in Berlin he turned away from anarchism due to his experiences of the local workers' struggles, and he afterwards regarded the communists as more capable to counter the steadily growing right-wing and fascist movements.

Helios Gómez: „Shot for ‚Fleeing“ (from the album „Días de ira“)

In 1932, while he was imprisoned in Jaen, from Moscow an invitation of the VOKS („All-Union Society for Cultural Relations with Foreign Countries“) and the International Office of Revolutionary Writers reached Gómez to take part in the International Congress of Proletarian Artists representing Spain on the occasion of the 15th anniversary of the October Revolution in Leningrad. There are several versions of how he managed to get a tentative release from prison. However, shortly afterwards he went to Brussels where he awaited his entry papers for the Soviet Union. He wrote to the VOKS that he was bringing the original drawings of his album „Días de ira,“ published in Berlin in 1930, which he could exhibit in Moscow. Since the format of some of these was 75x50 cm (usually the printings of the album were about 20x15 cm), he insisted that he would prefer not to mail them, but instead would bring them personally to the Soviet Union.

Helios Gómez entered the Soviet Union in November 1932. The exhibition was taking place in the Pusckin Museum of Visual Arts in Moscow from April 24th to May 31st, 1933. It comprises 100 works. The critics refer to certain pictures, respectively the stylistic development of his works, so that we can identify certain graphics. Besides the critics, there is one eye-witness, the woodblock engraver Gerd Arntz, who could distinctly recall certain pictures and groups of pictures.

Helios Gómez temporarily stayed in Moscow. He works for the art publishing house Ogiz-Izogiz and participates as a graphic artist in two delegations of international writers who travel throughout the Soviet Union. Around February 1934, he leaves the country. His departure seems to have been linked to some difficulties. According to a later statement before a Franco-Spanish commission of inquiry, the departure only did succeed due to the support of the US ambassador. An employee of the embassy escorted him to the western border of the Soviet Union. Afterwards, Gómez travelled to Vienna to visit his art colleague

and friend Gerd Arntz, whom he had met in Moscow in the spring of 1933. Helios Gómez arrived in Vienna with poor clothing, with almost no luggage and definitely without his pictures.

Since the middle of the 1980s, I have been engaged in the project of finding traces of these



lost works and to clarify where they are or whether they have been destroyed, which is rather unlikely. After inquiring with the Pusckin Museum, the director Mrs. Irina Antonova sent a friendly reply and provided me with photographs of four drawings of Helios Gómez, pleasing casual works which are in the archive of the Museum. However, according to Antonova, the whereabouts of the displayed works from the exhibition are unknown. Likewise unsuccessful were my inquiries with the Central Museum of the Revolution, the Central Museum of the Armed Forces, the Central State Archive for Literature and Art (CGALI, today: RGALI), the publishing company "Iskusstvo", the Ministry of Culture of the USSR, the Artists' Union, as well as several individuals were said to have knowledge of the art scene of the time. There were either negative responses or no responses at all.

H. Gómez: „March of the Hungry Farmers“ (from the album "Días de ira")

It is rather unlikely that the pictures have made their way to the West by mail after Gómez' departure. Possibly, they were in the stock of the Moscow museums which were taken beyond the Ural Mountains after the German invasion in order to protect them from an apprehended access by the invaders. However, after the withdrawal of the German troops, the returning art works were collected at the Pusckin Museum. In the aftermath, the most important works remained there, while others were passed on to museums of other cities. There has to be documentation on these transfers. So far, I have been unable to locate and access these documents or to obtain any information on the topic.

As a scholar researching the life and works of Helios Gómez, it is my sole interest to find out more about the location(s) of his works, to be able to see them in order to make them accessible for scholarship and in case of exhibitions, to borrow them temporarily via the international loan system. I would be tremendously thankful for any information regarding these works by Helios Gómez – drawings made with Indian ink on white paper. I would also be very glad for hints to prints of Gómez' pictures in newspapers/magazines/books, which may be new to me.

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Errata.

Im *International Newsletter of Communist Studies Online* (2009) fehlte auf S. 40 (Fn. 2) sowie auf S. 360 bei der Erwähnung des biographischen Handbuchs „Die Schweizer Spanienfreiwilligen“ (siehe Präsentation in der vorliegenden Ausgabe) der Hinweis auf die Mitautorschaft von Ralph Hug. Wir bitten dies zu entschuldigen.